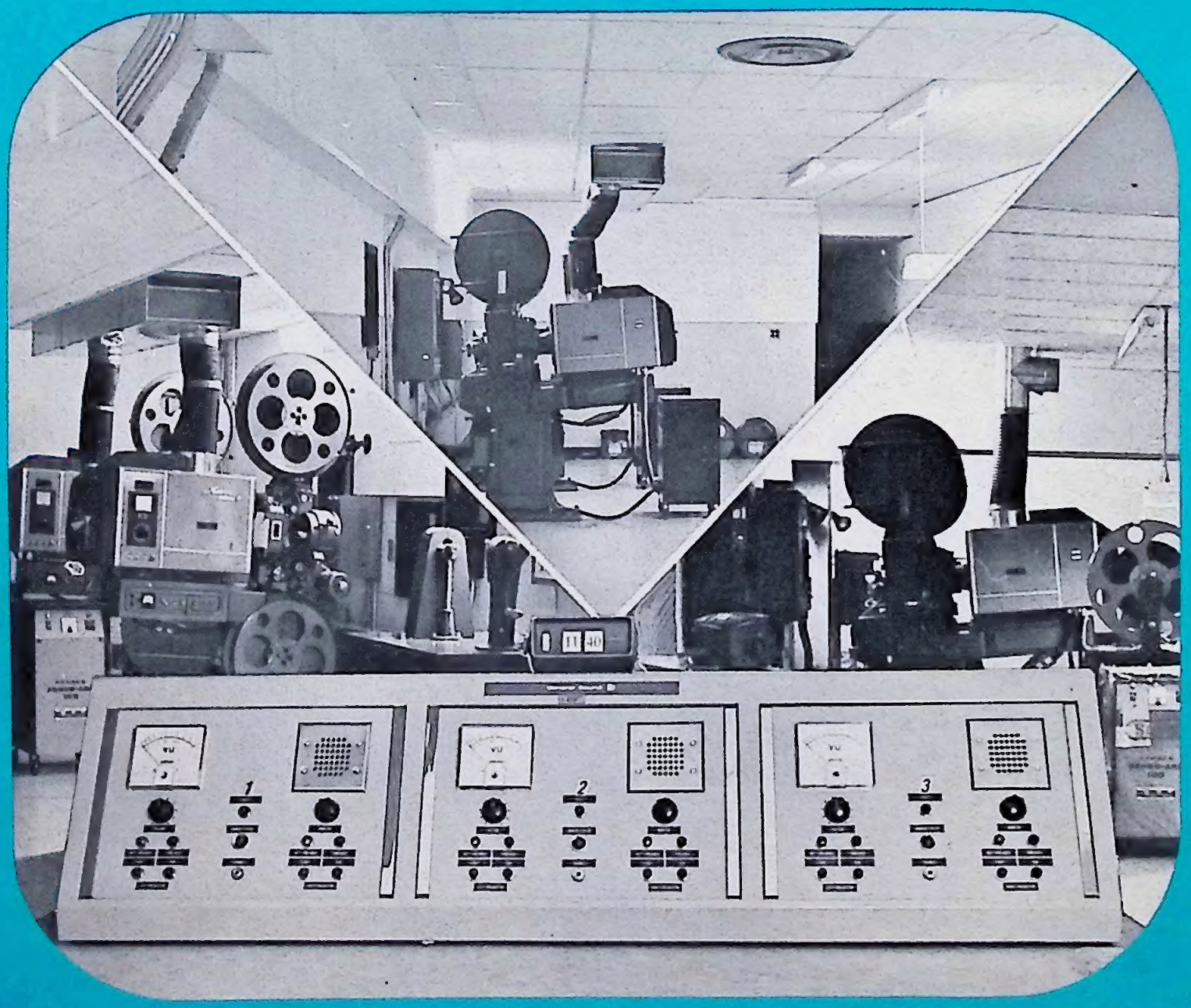
canadian film digest

A MONTHLY COMMENTARY ON THE CANADIAN MOTION PICTURE SCENE



AUGUST
1971

MULTI THEATRES AND AUTOMATION MESH

Story on page 9

old-fashioned with a twist.

EMI FILM PRODUCTIONS LTD. Presents

The Railway Children

Starring

DINAH SHERIDAN · JENNY AGUTTER · BERNARD CRIBBINS

with

WILLIAM MERVYN · SALLY THOMSETT · GARY WARREN

Based on the novel by E. Nesbit Music by Johnny Douglas

Screenplay by Lionel Jeffries Produced by Robert Lynn

Directed by Lionel Jeffries Technicolor®

Distributed by Universal Films (Canada)

canadian film digest

A MONTHLY COMMENTARY ON THE CANADIAN MOTION PICTURE SCENE

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Automated Multi-Theatres

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WHY AN EXHIBITORS' ASSOCIATION?

A frequently-posed question, even by active, dues-paying members of the various Exhibitors' Associations across Canada, is "Just what does membership in the Association mean to me personally?" It's a good question and one deserving of an honest, intelligent answer.

Just as a labour union represents its membership at the bargaining table, so does the local or National Exhibitors' Association act as spokesman for its hundreds of members, and when it speaks with authority and a hundred voices, it commands respect and attention.

Perhaps a 'Little' exhibitor in a small town sees his grosses going down the drain because a local school, nearby camp or public auditorium is showing 16mm. movies day and date with him, sometimes a week or so late, and at times even ahead of his playdate, due to the carelessness or disinterest of a Distributor's 16mm. booker trying to make an impression and hoping he won't be caught. This non-commercial, non tax-paying opposition charges from ten to twenty five cents for children and fifty cents for adults, against the local exhibitor's fifty cents, a dollar and a dollar and a quarter, and in addition, to confound the felony, flagrantly advertises titles and prices in the newspapers, on the air and through posters. When such violations are brought to the attention of the Association, which in turn exerts pressure on the distributors, this abuse is quickly and amicably resolved.

Often advertising posters reach a theatre dirty, torn and completely unacceptable for display purposes. A meeting is arranged with the poster people who quickly trace the condition either to their own poster department or the last exhibitor to use those posters. Immediate corrective action follows.

Perhaps the local politicos are planning restrictive legislation which can work a real hardship on the local theatre. The Association quickly steps in, presents legal briefs and more often than not comes out a winner.

The railways indiscriminately increase the cost of shipping film. Again the Association steps in and negotiates a cost policy more acceptable to its members.

But, the Distributors also benefit from the Exhibitors' Associations. Recently there was an outbreak of punch-holing change-overs by a number of projectionists, ruining several feet of film in each reel. This was reported to the Association which in turn notified its membership and the situation was immediately rectified. Or, take the exhibitor in a distant, out-of-the-way location who orders trailers weeks ahead and then hangs on to them for several weeks more, depriving other exhibitors of their use — just so he may

Cont'd on page 15

MYER L. AXLER NAMED PIONEER OF THE YEAR

On Wednesday, August 4th, the Canadian Picture Pioneers' Award Committee consisting of past award winners, met under the chairmanship of Frank Fisher to select the Pioneer of the Year for 1971. This is one of the most coveted honours within the Pioneer framework and is only awarded those members of the organization who have by their own endeavours given of their time and effort far beyond the normally accepted call of duty.

The unanimous choice of the committee was Myer Axler, who over a period of many years has been a most devoted and dedicated pioneer, served two years as Vice-President and another two as President. He had served on the Board of Directors for nearly ten years.

In addition to his Pioneer activities, Myer is a member of the Variety Club of Ontario, a life member of the Board of Beth Tzedec Synagogue, and is active on many charitable and benevolent committees.

At the same meeting four Pioneers from across Canada were selected to receive Special Awards. They are Owen Bird from Vancouver, Lionel Lester and Andrew G. Rouse of Toronto and Phil Maurice of Montreal.

The awards will be presented at the Canadian Picture Pioneers' annual Award Dinner and dance, which this year will be held on Wednesday, October 6th at the Inn on the Park in Toronto.

TRIBUTE TO MARY PICKFORD

Nine classic motion pictures starring 'America's Sweetheart,' Canadian born Mary Pickford will be presented at the Stratford International Film Festival at the Avon Theatre, one each evening from September 11 to September 19 inclusive. This 'Tribute to Mary Pickford,' will be sponsored by the Ontario Film Institute, and will include such oldies as MY BEST GIRL, REBECCA OF SUNNYBROOK FARM, POLLYANNA, SPARROWS, LITTLE LORD FAUNTELROY and THE TAMING OF THE SHREW. Buddy Rogers, husband of Mary Pickford and himself a famous star of the silent days is expected to attend the opening performance.

CANADIAN FILMS AT MOSCOW FESTIVAL

Four Canadian films were shown at the recent Moscow Film Festival. The official entry was NFB's MON ONCLE ANTOINE, a 90 minute colour feature filmed in Quebec. The second entry was the 66 minute children's fantasy LE MARTIEN DE NOEL, also in colour.

Two short subjects were also presented: NOVEMBER, a 4½ minute colour film by Robert Nichol, and HALF, HALF, THREE QUARTERS FULL, an 8 minute colour study of the U.B.C. racing shell team at practice and in competition.

A REPORT FROM O. J. SILVERTHORNE

Some very interesting statistics are contained in a report which reached this desk from Ontario's Department of Tourism and Information which is responsible for the Theatres Inspection Branch of which O.J. Silverthorne is head.

O. J. Silverthorne

728 films were submitted during the fiscal year ending March 31st, 1971 of which 211 were classified as Restricted, 233 Adult Entertainment and 270 for General Audiences. Fourteen films were rejected. The greatest number, 244 were from the U.S., 162 from Italy, 96 from Greece, 71 from Great Britain, 54 from China and the remainder, a few from each of 16 countries the world over.

This year's figure of 728 films is a significant increase over last year's 568. Only three times since 1936 has the figure exceeded 600 in one year.

Mr. Silverthorne predicts a healthy period of activity for Canadian films, nine of which were viewed by the Board this year.

The volume of advertising received for examination ran about even with previous years. 16,251 pieces of advertising were examined of which 380 were rejected outright, with another 69 approved after extensive alterations to the content.

Mr. Silverthorne especially commended theatre owners and managers for their excellent co-operation in complying with existing department regulations.

OUR BUSINESS by N.A. Taylor

IN THE GOOD OLD SUMMERTIME

Distributors in the United States and Canada have for many years been operating on the theory that there are greater grosses to be realized on films in the good old summertime than at most other times of the year. Conversely, May and June were not good months in which to release so-called "important" attractions. But with the end of June comes magic and business skyrockets. Tradition and precendent die hard in our business and it is becoming increasingly evident that the enormous grosses, which are anticipated in the summer, frequently turn out to be nothing more than mirages.

There was a time when people sought relief from extremely hot weather in the summer months, by spending time in air-conditioned theatres. Today, a vast number of our potential patrons live in air-conditioned houses or have air-conditioning units in one or more of their rooms. Many now drive air-conditioned cars. Practically all restaurants and hotels are similarly equipped as are all shopping malls. Therefore, the motion picture theatre is no longer unique in supplying this type of service. Rather, it has become one of the minimal requirements for successful operation.

It is still true that in summer most students do not attend school and, therefore, have more time to attend movies, if so inclined. However, this is a period when there are a great many outdoor attractions and when the weather is favourable, the inclination is to indulge in one of these rather than go indoors. More people than ever own and operate automobiles and are, therefore, free to drive to beaches or other places of recreation. There is a proliferation of outdoor activities in the summer and people are taking a more active part in them than ever before.

One of the favourite theories has been that TV doesn't claim the same viewership in the summer due to a lack of new shows and a greater reliance on repeat runs. This may be so but one should consider that there is time available to play more good old films than ever before — some of which may be better than what we currently show in our theatres. Therefore, one must query how much less competition TV is in summer. It would be interesting to know the true statistics.

In many big cities in this country, there are special attractions in the summertime which do not operate during the rest of the year. In Toronto there is the Canadian National Exhibition which opens about the middle of August and continues through until Labor Day. This event has always cut into theatre attendance in Toronto. In Montreal there is now Man and His World as a permanent summer event and this also attracts many of the local population. Other cities throughout the country have set up special attractions for the summer, not only to draw visitors but to entertain their own inhabitants. Last winter was one of the severest and longest in this country. It is quite understandable, therefore, that people will seek to be outdoors as much as possible if the summer weather is pleasant.

And this is not all the extra competition which faces motion picture theatres in the summertime in our country. For many people summertime is synonymous with playtime. Daylight saving permits people to stay outside longer and enjoy whatever recreation they desire to indulge in. Many sports stadiums are now illuminated at night. Pro football now starts in the summertime. Soccer is becoming a favourite sport. Harness racing is increasing in popularity. In some places there are stock car races. In other places there are outdoor concerts. Anyone can make his own list of counter attractions in his particular community.

On the other hand, the drive-in theatre has become a very important source of revenue for distributors and summer is the time of year when they can and do enjoy their greatest attendance. However, this does not necessarily apply to all films because some are not suitable for playing in drive-in theatres and in point of fact, if classified as 'Restricted' by the censor, may even harm attendance. Unquestionably, some films will do better in the summer, but when a number of important ones are released simultaneously, all are bound to suffer by the severity of competition. People who are interested in attending motion picture theatres just don't have the time to see everything in the same short period.

Another factor one must take into account, is the number of people who take holidays in the summer. Not only is this figure growing, but the length of time of vacations is being extended. Thus, in the larger key situations where early releases are being shown, a segment of potential patronage is eliminated by people who are away for holidays persumably to resorts and other small places. And while on these junkets, they will usually not attend a motion picture theatre unless beset by inclement weather.

It is time that distribution examined its position with regard to summer releases. It would seem reasonable

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International newsreel

V.C.I.'S SHERRILL CORWIN ON WORLD TOUR

Word has just been received that Sherrill C. Corwin, International Chief Barker of Variety International plans to visit London, the Channel Islands, Ireland and Israel in late August.

Mr. Corwin will attend a meeting of the Executive Board of the London Tent and the following day will be hosted at a dinner tendered by the Executive Board and Crew of the Variety Club of Great Britain.

On August 26th he will visit Ireland, and the following day the Channel Islands. On September 2nd he flies to Athens to present a Variety-sponsored Sunshine Coach to the Hellenic Society for Disabled Children, and the following day on to Tel Aviv for a meeting with members of the Variety Tent of Israel.

Sherril C. Corwin

A distinguished member of the American Motion Picture Industry, Mr. Corwin was elected International Chief Barker of Variety at the annual convention in Las Vegas last April.

S.M.P.T.E. PLANS MONTREAL TRADE SHOW

The Society of Motion Picture Theatre Engineers has announced its plans for an Equipment and Trade Show to be held in conjunction with the Association's 110th semi-annual technical conference at the Queen Elizabeth Hotel in Montreal from October 3rd to 8th. This is the first time that the S.M.P.T.E. has held a conference outside the United States since 1965.

89 booths will be available for exhibitors, varying in price according to size of space required. Exhibit chairman is Mr. J.L. Vandette of the CBC in Montreal.

WOMPI CONVENTION IN TORONTO

Word comes to us from Miss Florence Long, Convention Chairman of the 18th Annual Convention of the WOMEN OF THE MOTION PICTURE INDUSTRY INTERNATIONAL, that this year's convention will be held at the Royal York Hotel in Toronto from September 9th through the twelfth. Miss Long has also announced appointment of convention committee chairmen as follows:

Registration, Sylvia Crossley- . . . Kits, Florence Long . . . Awards, Olive Copleston . . . Publicity, Vicki Knight . . . Club President's Dinner, Vicki Knight . . . International Officers' Dinner, Hilly Koblich . . . Friday Night Dutch Treat, Betty Bellamy . . . Saturday Breakfast, Jean McLennan . . . Saturday Luncheon, Florence Long . . . Saturday Night Banquet, Joan Rouse . . . Sunday Breakfast, Olive Copleston.

Our WOMPI gals are doing a fine P.R. job for the whole Industry, in addition to making sizeable donations to such worthy causes as the Will Rogers Hospital, and are fully entitled to and deserve the closest co-operation from every working member within our industry. When they call on you for some assistance, please give them a great big YES.

Miss Florence Long

YABLANS AND ROSS TO HEAD V.C. CONVENTION IN NEW YORK

Mr. Sherrill C. Corwin, International Chief Barker of Variety International, and Mr. Salah M. Hassanein, Chief Barker of Tent No. 35 in New York have issued a joint statement confirming that Mr. Frank Yablans, President of Paramount Pictures and Steve Ross, President of Kinney International have accepted joint chairmanship of the 1972 International Variety convention to be held at the Hotel Americana in New York from April 23rd to April 28th, 1972.

Key committees will be named shortly, with plans for making the participation of every registrant a memorable and joyful experience.

This convention is expected to attract an attendance in excess of 1200 Variety members from all parts of the United States, Canada, Great Britain, Ireland, Mexico, Israel and other foreign countries. Last year Variety Clubs throughout the world raised more than $10,000,000.00 in behalf of children's charities the world over.

International newsreel

NAC REPORTS LARGE DEMAND FOR EXHIBIT SPACE

Mr. Nat Buchman, NAC Exhibit Chairman has reported an unprecedented demand for exhibit space at the 1971 Motion Picture Theatre Equipment and Concession Industries Trade Show to be held at the Americana Hotel in New York from October 25th through the 28th. This trade show is sponsored by the NATO, NAC and TEA.

The trade show co-directors are Joseph G. Alterman, NATO's executive director, and Louis L. Abramson, executive director of NAC who is also acting as the trade show's administrator.

Theme of this year's show is PRODUCTS SPECTACULAR '71.

W.B.-COLUMBIA CONSOLIDATE STUDIO FACILITIES

Warner Bros. Inc., and Columbia Pictures Industries Inc. have entered into a joint venture to own the studio properties of both companies and operate a consolidated studio facility at the Warner Bros. Burbank lot. It is expected that the new facilities will commence operations by April 1st, 1972, at which time the joint venture will dispose of the Columbia ranch and studios.

The heads of both Warners and Columbia have emphasized that each company will continue to operate its motion picture, Television and other production activities completely, separately and independently of each other and will continue to maintain separate organizations for this purpose. The joint venture will rent studio and technical production facilities to each of the companies as well as third parties. A name for the new studio complex will be announced shortly.

COMMEMORATIVE PLAQUES AT WILL ROGERS HOSPITAL HONOUR C.P.P. FOUNDERS

C.P.P. PRESIDENT LLOYD PEARSON AT UNVEILING OF PLAQUE.

At the annual Board of Directors meeting of the Will Rogers Hospital and Research Centre, commemorative plaques were unveiled honouring the charter members of the Canadian Picture Pioneers, and perpetuating the memory of the late Herb Allen, one of the most dedicated pioneers in the organization's long history. The Canadian Picture Pioneers have, in the past few years made sizeable donations to the Will Rogers Hospital, a most deserving project.

C.P.P. President Lloyd Pearson was on hand for the dedication of the plaques which are ideally located in the foyer right next to a bronze bust of the late Will Rogers.

The large plaque is inscribed as follows: "In honour of the charter members of the Canadian Picture Pioneers, Clair Hague, Archie Laurie, Oscar Hanson, Haskell Masters, James O'Loughlin, Louis Rosenfeld, Leo Devaney, Ray Lewis, Edwin Wells, Ben Cronk, Syd Taube, Herbert Allen, Jake Smith, Sam Sternberg, Charles Stephenson, Fred Pursel."

Below this is a smaller plaque reading, "To perpetuate the memory of HERBERT ALLEN who had in his lifetime dedicated so much time and effort to the welfare of the CANADIAN PICTURE PIONEERS."

The unstinted support of the Entertainment-Communications industry members and the liberal donations of the Canadian Picture Pioneers have made the Will Rogers Hospital one of the finest Respiratory Disease Medical Centres on the continent. You can 'Breathe Easier' knowing the Will Rogers is YOUR hospital.

'FIDDLER' SETS ADVANCE SALES RECORD

FIDDLER ON THE ROOF has chalked up the largest group sales advance sales in the Industry's history, with over one and a quarter million dollars already in the kitty.

Noting that the world premiere of this picture is still three months away, James Velde, Vice-President of United Artists gleefully predicts that advance sales would top three million dollars before it even hits the screen, basing his forecast on constantly accelerating sales in every major city where the film is scheduled for roadshowing.

World Premieres are planned for New York where the total take will be turned over to the Will Rogers Hospital, and Toronto where the Variety Club of Ontario will be the beneficiary.

Summer of '42 is the hit of '71

In everyone's life there's a
SUMMER OF '42
FROM THE NATIONAL BEST SELLER

A Robert Mulligan/Richard A. Roth Production

JENNIFER O'NEILL · GARY GRIMES
JERRY HOUSER · OLIVER CONANT

TOWNE CINEMA, TORONTO
16TH WEEK and holding!
AVENUE, MONTREAL
9TH WEEK and holding!
NGC TWIN WEST, HAMILTON
8TH WEEK and holding!
LITTLE CENTURY, LONDON
7TH WEEK and holding!
ODEON, WINDSOR
8TH WEEK and holding!
WATERLOO, WATERLOO
9TH WEEK and holding!
POLO PARK, WINNIPEG,
9TH WEEK and holding!
AVENUE, EDMONTON
9TH WEEK and holding!
FINE ARTS, VANCOUVER
7TH WEEK and holding!
CALGARY PLACE, CALGARY
8TH WEEK and holding!
CITY CENTRE, SUDBURY
7 SMASH WEEKS!!

Make "Summer of '42" Your Hit of '71!

book it now from Warner Bros.

MULTI THEATRES AND AUTOMATION MESH

The motion picture business has been subject to many changes in the past decade. The thinking in production has altered, and distribution has been streamlined and changed in many ways. It was also necessary for motion picture theatres to go through a period of restructuring. The greatest evidence of this is in the appearance of dual, triple and quadruple theatres on an ever increasing basis. Some exhibitors have even been bold enough to build six theatres in one complex. It took a long time, but exhibitors eventually discovered that the offering of two different films to prospective patrons, greatly enhanced chances of selling tickets. And by offering three alternatives, the chances were again improved. The idea is not new and in point of fact, has been around for a long time. But all good ideas do not necessarily catch on immediately. Now the trend is firmly established.

Peppered all over the country, operated by Famous Players, Odeon Theatres, Twentieth Century Theatres and some independents, are many dual and some triple theatres. They come in all shapes, sizes and forms. No longer uncommon is the "piggy-back" type of dual theatre. In some duals the auditoria are side by side, or back to back, or at right angles. There is no lack of ingenuity about what will fit in a specific location.

There is also a growing trend towards converting large theatres into a number of smaller units. This has caught on especially well in England where so many of the cinemas are very large. In order to make multiple theatres and use the original booth, some theatres have resorted to projection by mirror.

Probably the first recorded example of two theatres in one location on this continent was Loew's Yonge Street Theatre in Toronto. Erected in the first decade of this century, it housed one theatre on top of the other. Both were equipped with full stage facilities. The downstairs theatre was complete with balcony and presented six acts of vaudeville and a motion picture feature on a daily grind policy. The upstairs theatre was known as the Winter Garden with a special decor to fit the name and presented the same show as downstairs but on the basis of one performance nightly with reserved seats. There were three elevators to carry the audience to the upper theatre and a grand staircase beside it. These theatres were not really operated as duals in the modern sense. Rather, they ran the same entertainment but with a different type of presentation. The Winter Garden was closed down when Loew's installed talking pictures in the late 20's and discontinued vaudeville.

One of the first recorded uses of a "dual theatre" concept was the Elgin Theatre in Ottawa. The original Elgin Theatre was built and opened in late 1938 by Twentieth Century Theatres. It was designed in an L-shape. Ten years later it was decided to nestle a little auditorium inside the L. It seated 400 and had a separate projection booth. However, the entrance, lobby and washrooms were common to both theatres. Thus, one cashier, one doorman and one manager could look after both theatres. The original policy of the theatre was to run the same film at staggered hours. It was not long before management realized that this was a completely impractical method of operation. In actual practice, the extra sets were generally only required for one hour on Friday night and at the most, for two hours on Saturday night. This meant that there were plenty of empty seats a great deal of the time. It was not long before experimentation established the fact that good films could nove-over from the larger Elgin Theatre which had 800 seats, to the smaller one and continue a profitable run for both distributor and exhibitor. Since the overhead in the smaller theatre was roughly half of that in the larger one, it was not necessary to gross nearly as much in order to continue the run on a film. Subsequently, it was learned that certain films with less potential draw, could be comparatively more successful if shown in the smaller theatre. The fact that there were two theatres and two different films playing, drew a larger number so that one theatre complemented the other. Frequently, when people came to see one attraction and could not get in, they would go into the other theatre and return at another time to see their first choice. This does not necessarily happen unless the attractions are of a similar appeal to the same patronage. Over a period exceeding 20 years, the Elgin Theatre in Ottawa, probably had a greater use per seat, per annum, than any other theatre in Canada. This policy was subsequently adopted by Famous Players in the Hollywood Theatre in Toronto. It was one of the first acts of Mr. George Destounis when he became executive vice-president in 1966.

Twentieth Century Theatres continued to pioneer in the multi theatre field and was responsible for the building of a dual theatre in Place Ville Marie in Montreal. There, the small theatre only contains some 150 seats but the grosses are exceedingly good. In the Yorkdale Shopping Centre in Toronto, a dual theatre was opened in 1964. It was after that time that the building of dual theatres started to spread in Canada and in the United States. Last year, Twentieth Century Theatres bought the two Loew's Theatres in Toronto and converted the Uptown, which had 2200 seats, into a theatre with five auditoria. Each auditorium is a different size and by the use of a judicious and flexible booking policy, maximum results are obtained. The latest multiple theatre opened by Twentieth Century Theatres is in Sudbury, Ontario, where one with three auditoria was recently opened. Two theatres are side by side and one is at right angles. They seat respectively — 596, 412, 168. Two different attrac-

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MULTI THEATRES AND AUTOMATION MESH cont'd.

tions are shown in the larger auditoriums but in view of the fact that Sudbury has a French speaking population in excess of 40%, it was decided to play French films exclusively in the small theatre, particularly those of Canadian origin. This has met with excellent response. The City Centre Cinemas in Sudbury were built and decorated in the modern concept with all modern facilities and conveniences. The City Centre is a downtown shopping mall, consisting of 40 retail shops with parking facilities for 750 cars and has all the amenities of shopping plazas usually located on the outskirts. Included in the facilities is a new Holiday Inn Hotel, which boasts of an indoor swimming pool, a highly prized asset in a city like Sudbury.

Many dual theatres have turned to automation and have worked out arrangements where one projectionist can handle two booths. In the City Centre Cinemas one projectionist will extend his services to the three auditoria. In one large booth, three pairs of projectors stand and are fully automated. Prior to opening time, the projectionist threads all machines and gets them set. Thereafter he sits at a console and becomes a technical expert. He pushes buttons which activate the opening of curtains, the turning off of lights and the starting of the projection machines. In point of fact, he can start the three shows almost instantaneously. The changeovers, of course, are automatic and in his special location the projectionist can keep his eye on all the equipment and make sure that it is functioning perfectly at all times. It is quite evident that the City Centre Cinemas add another step in the march of automation in the motion picture business. Further change will continue to come and it is almost impossible to predict what things will be like in another decade. It is interesting to note that Odeon Theatres recently opened a new dual piggy-back in Sudbury.

Needless to say, the motion picture patrons in Sudbury have reacted very enthusiastically to their new "Cinema Showplace". Motion picture exhibitors and distributors have finally come to realize what producers seemed to have suspected some time ago, that the motion picture theatre is no longer all things to all people. Rather, motion pictures today, with few exceptions, cater to segmented audiences. These people would rather sit in a small crowded auditorium than in a comparatively large empty one. In order to be successful, a theatre must, today, cater to these fragmented audiences. The new City Centre Cinemas in Sudbury gives new evidence of this.

Main Lobby providing entrance to all three cinemas

SOME OF THE MANY DIGNITARIES AND OUT-OF-TOWN GUESTS WHO ATTENDED THE OPENING OF THE CENTRE CITY CINEMAS

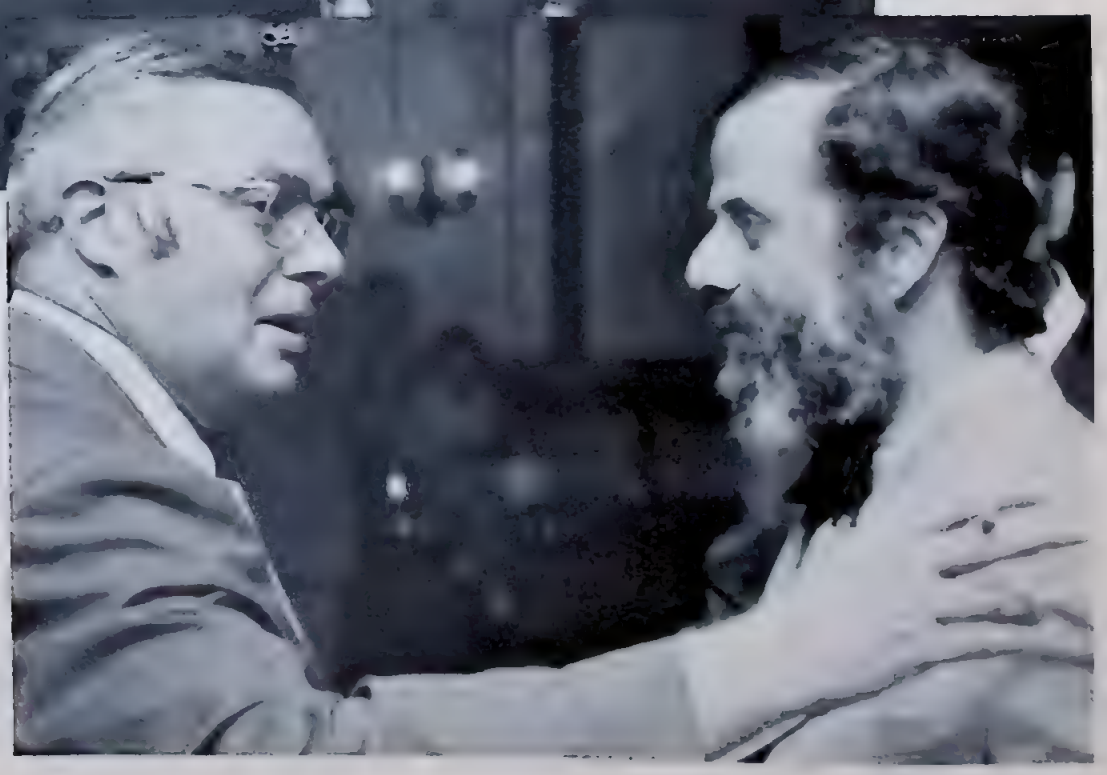
Father and Son. Harry S. Mandell, Executive V.P. of 20th and Peter H. Mandell, V.P. and Chief Counsel of F.P.

Lorne Greer, Chief Projectionist for 20th, with Pat Travers, International V.P. of the I.A.T.S.E.

From left: H. S. Mandell, Richard Kressin, N. A. Taylor, Norman Shapiro, W. N. Murray, P. H. Mandell, Terence Lynd and Larry Pilon.

Jack Bernstein flanked by 20th Century-Fox's Bill Soady and Ted Hulse

Martin Simpson, Grant Garette Manager of the Cinemas, J. S. Kurk and Myer L. Axler



Norman Shapiro, developer of the project with Mandel Sprachman the architect

A TRULY GRE

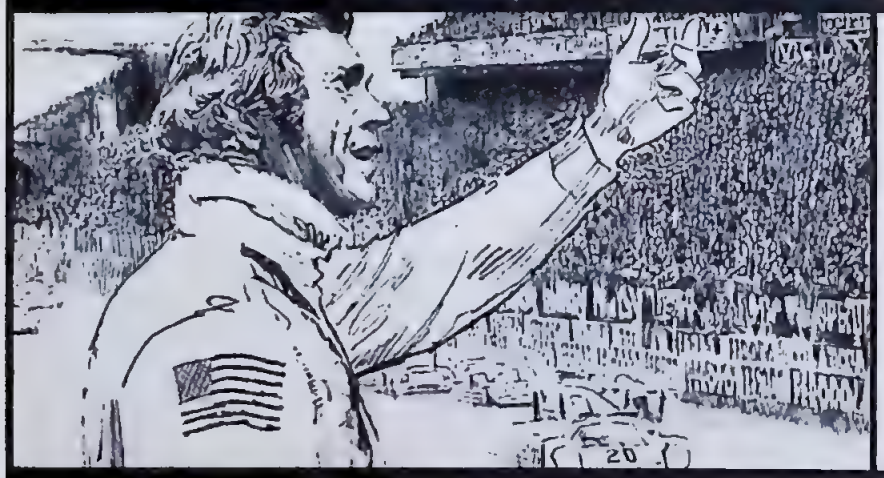
FROM NATIONAL G

DUSTIN HOFFMAN
"LITTLE BIG MAN"

A CINEMA CENTER FILMS PRESENTATION

CO-STARRING
MARTIN BALSAM · JEFF COREY
CHIEF DAN GEORGE AND FAYE DUNAWAY
AS MRS. PENDRAKE

SCREENPLAY BY CALDER WILLINGHAM • BASED ON THE NOVEL
BY THOMAS BERGER • PRODUCED BY STUART MILLAR
DIRECTED BY ARTHUR PENN • PANAVISION® TECHNICOLOR®
A NATIONAL GENERAL PICTURES RELEASE



STEVE McQUEEN
"LE MANS"

A CINEMA CENTER FILMS PRESENTATION

WRITTEN BY HARRY KLEINER • MUSIC BY MICHEL LEGRAND
EXECUTIVE PRODUCER ROBERT E. RELYEA • PRODUCED BY
JACK N. REDDISH • DIRECTED BY LEE H. KATZIN
A SOLAR PRODUCTION • PANAVISION® COLOR BY DE LUXE®
A NATIONAL GENERAL PICTURES RELEASE

"BLUE WATER, WHITE DEATH"
The hunt for the Great White Shark

A CINEMA CENTER FILMS PRESENTATION

PRODUCED BY PETER GIMBEL
DIRECTED BY PETER GIMBEL AND JAMES LIPSCOMB
TECHNICOLOR® A NATIONAL GENERAL PICTURES RELEASE

AT SUMMER

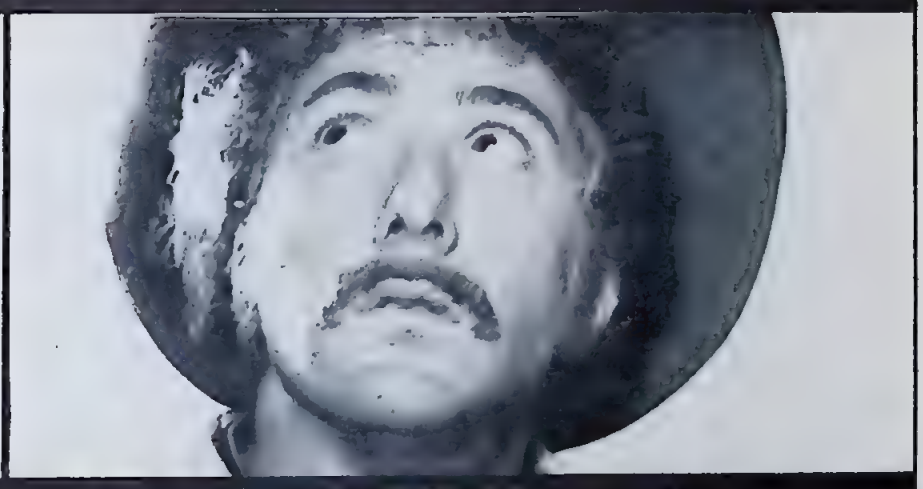
ENERAL PICTURES

DUSTIN HOFFMAN
"WHO IS HARRY KELLERMAN AND WHY IS HE SAYING THOSE TERRIBLE THINGS ABOUT ME?"

A CINEMA CENTER FILMS PRESENTATION

CO-STARRING
BARBARA HARRIS • JACK WARDEN
DAVID BURNS • DOM DE LUISE

SCREENPLAY BY HERB GARDNER • PRODUCED BY ULU GROSBARD AND HERB GARDNER • DIRECTED BY ULU GROSBARD • COLOR BY DE LUXE®
A NATIONAL GENERAL PICTURES RELEASE



JOHN WAYNE
RICHARD BOONE
"BIG JAKE"

A CINEMA CENTER FILMS PRESENTATION

CO-STARRING
PATRICK WAYNE • CHRISTOPHER MITCHUM • BOBBY VINTON
BRUCE CABOT • GLENN CORBETT • JOHN DOUCETTE

AND **MAUREEN O'HARA** AS MARTHA

WRITTEN BY HARRY JULIAN FINK AND R. M. FINK
PRODUCED BY MICHAEL WAYNE • DIRECTED BY GEORGE SHERMAN • MUSIC BY ELMER BERNSTEIN
TECHNICOLOR® PANAVISION® • A BATJAC PRODUCTION
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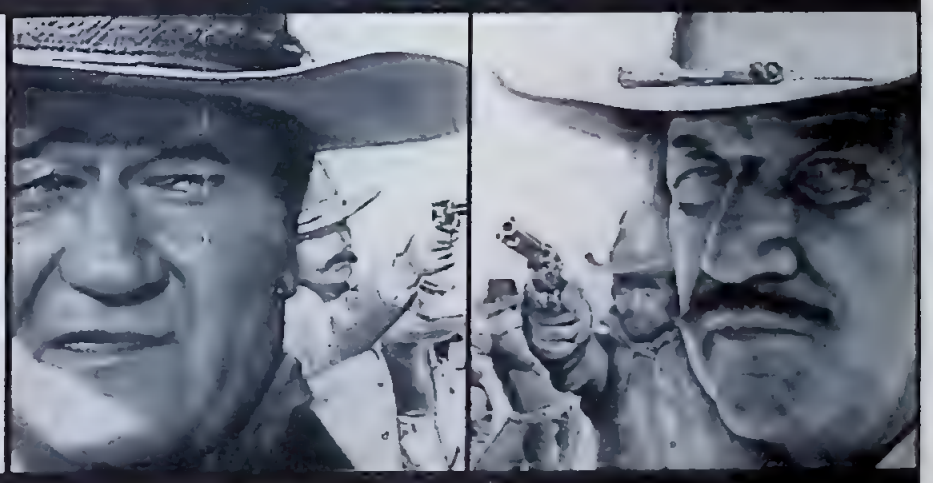

JULES VERNE
TOOK YOU TO
THE BOTTOM OF THE SEA!
THE CENTER OF THE EARTH!
THE CRATERS OF THE MOON!
AND NOW TO THE LIGHT AT THE EDGE OF THE WORLD!

KIRK DOUGLAS
YUL BRYNNER
SAMANTHA EGGAR
JULES VERNE'S
"THE LIGHT AT THE EDGE OF THE WORLD"

CO-STARRING JEAN-CLAUDE DROUOT · FERNANDO REY
AND WITH RENATO SALVATORI · ALSO STARRING MASSIMO RANIERI
SCREENPLAY BY TOM ROWE · EXECUTIVE PRODUCER ALFREDO MATAS
PRODUCED BY KIRK DOUGLAS · DIRECTED BY KEN ANNAKIN
AN ALEXANDRE SALKIND PRESENTATION
A BRYNA-JET-TRIUMFILM PRODUCTION
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EXCITING NEW PROJECTS IN F.P. FUTURE

Mr. George P. Destounis, President and Managing Director of Famous Players Theatres has announced plans for two major projects now on the F.P. planning schedule, and scheduled for completion within the next three years.

In Toronto, the University theatre on Bloor Street west will be razed as well as its adjoining neighbours to the east, Lothian Mews and the Physicians and Surgeons building, and in their place will rise a 30-storey office tower and a revolutionary 3-storey boutique and movie theatre complex bearing the name LOTHIAN MEWS. Estimated cost of this project is twenty million dollars.

Lothian Mews

The office space will total 320,000 square feet, and some of the special facilities are provisions for tenant computer requirements, high-speed computer-controlled elevators, and three levels of underground parking. An exceptional facility catering to the estimated 2,000 people in the building will be the adjoining Mews of 100 specialty boutiques, 4 restaurants, and of course a first-run Famous Players theatre. This is one of the most important sites in midtown Toronto and the entire project has the blessing of the Toronto Planning and Development departments which are doing all in their power to facilitate and speed up its completion.

Vancouver Centre

The second major project due to begin in 1972 and be ready for occupancy in early 1974 is Vancouver Centre, a joint venture of Scotiabank, Famous Players and Birks. This building will consist of a 36 storey office tower with a gross floor area of over 600,000 square feet, including a multi-level podium at the base of the tower. The Famous Players dual-auditorium Cinema will be located on the third level of the podium, seating 450 and 650. Automated projection will be used exclusively.

Vancouver Centre is in the heart of the commercial retail area of downtown Vancouver, in the block bounded by Georgia, Granville and Seymour streets. Estimated cost is upwards of $23,000,000.00. and it is estimated that more than 3,500 people will be employed in the building. These two projects are in line with the Company's decision to redevelop important downtown core areas in every major city where it owns theatre properties which lend themselves to this type of treatment.

CANADIAN FILM AWARDS OCTOBER FIRST

Mr. Robert Crone, chairman for the 1971 Canadian Film Awards stated that over 50 features are eligible for this year's competition as against 15 entered last year.

Mr. Crone stated "This year, in addition to those produced by the National Film Board, we have looked at 24 French-language and 22 English-language features produced by private filmmakers, the majority supported by the CFDC."

Award presentations will be made in Toronto on Friday, October 1st.

NFB CAPTURES TOP INTERNATIONAL AWARDS

Nominated for an Academy Award earlier this year, NFB's 'BLAKE' was awarded the grand prize at the Melbourne Film Festival in Australia. At the same time the NFB also won the Silver Trophy for the best film over 30 minutes, its SAD SONG OF YELLOW SKIN.

Other honours to National Film Board of Canada productions came from Monte Carlo, Annecy, France and Belgium.

At the Monte Carlo Festival of Films, PAS DE DEUX won the prize of the Minister of Youth, Sports and Recreation. EVOLUTION, by Mike Mills, was presented with the Youth Prize in Annecy, and at the 7th Labour and Industrial Film Triennial in Knokke, Belgium, Bernard Devlin's A MATTER OF SURVIVAL won the prize for "The best Film Concerning Human Problems of Labour."

SOLWAY AND MARGOLIUS IN NEW VENTURE

A new theatre company, Granada International Films, has been formed, and announces the acquisition of the Capitol and Palace theatres in Hamilton, formerly operated by Odeon Theatres of Canada.

President of the new company is Jerry H. Solway, president of Astral Films, and the Vice-President is Mort J. Margolius, president of Ken Films Ltd.

EDITORIAL cont'd.

return them in bulk and save a couple of bucks, with no regard for anyone but himself. This has happened, the Association stepped in, and now everybody Exhibitors and Distributors are happy, and costs are down.

The above are just a few of the areas in which the Associations operate. To safeguard the small, Independent exhibitor against domination by the big circuits, each circuit is allowed one vote, as is every Independent, despite the fact that membership dues are calculated on seating capacity, which means that the circuits carry the heaviest burden of cost and have less influence than the rest of the combined membership.

The parent organization is the M.P.T.A.C. — the National body, and there are branches in B.C., Alberta, Saskatchewan-Manitoba, Ontario, Quebec and the Maritimes, each with its own president and Executive Board. If you are a circuit manager you are automatically a member of your Provincial Association. If you are an Independent operator and not yet a member, NOW is the time to get in. After all IT IS YOUR organization, working in your interest and speaking in your behalf.

EDITOR

OUR BUSINESS cont'd.

that an orderly release pattern is much more preferable to that of bunching releases at a time when so many other attractions are available and then having them fight each other for attention and attendance. A top film will do business at any time of the year if it is something people will want to see. The fact that people will stay away from films they don't want to see has been well attested to so far this summer. A number of much touted attractions have had a quick and ignominious demise.

At one time, summer was not considered good playing time and release of important films was avoided. This still pertains in certain areas. "In the Good Old Summertime" was a great song in its day and at one time was an important catchphrase in our business. It is high time that "habit" should be re-examined.

HERB MATHERS HEADS OWN DISTRIB, COMPANY

On July 1st. a new major film distribution company — Bellevue Film Distributors Limited — made its debut on the Canadian distribution scene. Headed by veteran distributor Herb S. Mathers, the new company will operate out of its head office at 277 Victoria St. in Toronto, with branches in Vancouver, Calgary, Winnipeg, Montreal and Saint John, N.B.

Bellevue will be sole Canadian distributors for all Walt Disney product, and in addition will represent Empire Films Limited, Sovereign Film Distributors and Atlas Film Distributors Limited. The entire personnel of all member companies will remain intact.

Herb Mathers entered the industry in 1930 as a truck driver for United Amusement Corporation in Montreal, and two years later joined Garson — Lane in Cinema Services who handled advertising posters for all of Quebec. In 1937 he joined Empire Films as assistant booker of the Montreal branch. In 1939 he was promoted to salesman, in 1945 to Branch Manager,

and in 1947 was moved to Saint John, N.B. in a like capacity.

In 1949 Herb moved to Toronto to head the Contract and Playdate department, and in 1955 was named Toronto Branch Manager. Two years later he was assigned as assistant to the General Sales Manager, Mark Plottel. In 1965 he was upped to General Manager of Empire and its affiliated companies.

Herb was married in 1949, and he and wife Madeleine live happily in Willowdale, a suburb of Toronto, with daughter Beverly Ann, just turned 16.

A.I.P. SETS NEW RELEASING RECORD

American International Pictures is releasing a record number of features during the second half of 1971, it was revealed by AIP president James H. Nicholson and Chairman of the Board Samuel Z. Arkoff. A total of 28 films will be released this year, most ever for this 18 year old company.

In July the company released BUNNY O'HARE and MURDERS IN THE RUE MORGUE. Slated for August release are THE RETURN OF COUNT YORGA and CHROME AND HOT LEATHER, and for September showing the company has scheduled THE YEAR OF THE CANNIBALS and SOME OF MY BEST FRIENDS ARE. In October we will see TAM LIN and DAGMAR AND CO., and in November LIZARD IN A WOMAN'S SKIN, CARRY ON CAMPING, and WILD ARCTIC. December will see GINGERBREAD HOUSE and the re-release double bill WILD IN THE STREETS and THE WILD ANGELS, plus, in addition to the 28 features, a four-unit festival of former A.I.P. favourites starring Vincent Price, Christopher Lee and Boris Karloff.

A FRANKOVICH PRODUCTION

Jacqueline Susann's The Love Machine

starring
DYAN CANNON / ROBERT RYAN / JACKIE COOPER and DAVID HEMMINGS as Jerry
WILLIAM ROERICK / MAUREEN ARTHUR / SHECKY GREENE / CLINTON GREYN
SHARON FARRELL introducing JODI WEXLER JOHN PHILLIP LAW as Robin Stone

Screenplay by SAMUEL TAYLOR / Executive Producer IRVING MANSFIELD / Produced by M J FRANKOVICH
Directed by JACK HALEY JR He's Moving On and Amanda sung by DIONNE WARWICKE available as singles and in the soundtrack LP on Scepter Records, Inc.
from Columbia Pictures

PRODUCTION NOTES

Toronto film actress Nicole Morin who raised eyebrows and temperatures during her few brief scenes in GOIN' DOWN THE ROAD, visits fellow actor-singer Keith Hampshire to pick up her autographed copy of his latest RCA release EBENEZER. Hampshire is recuperating from some minor surgery. Miss Morin has the lead role in MURDER MY LOVE, a telefilm currently in production for the CBC.

Nicole Morin and Keith Hampshire

TO START PRODUCTION

MGM has announced plans for early shooting on a number of important properties, among them: THE WRATH OF GOD, to be directed by Ralph Nelson on location in Mexico. HIJACKED, A Walter Seltzer Productions film being scripted by Stanley Greenberg. SITTING TARGET with Carter de Haven as executive director to be shot in England, DEADLY HONEYMOON, starring Ryan O'Neill will be shot in California by producer William Tenant. EVERY LITTLE CROOK AND NANNY, based on the novel by Ed McBain will be produced by Leonard Ackerman on location in Hollywood.

TWENTIETH CENTURY-FOX has announced the following titles for its Fall schedule: ACE ELI AND RODGER OF THE SKIES will be shot in Kansas with John Erman directing from a script by Claudia Ann Salter. THE SEVEN UPS to be filmed in L.A. by Philip D'Antoni. DIME BOX, starring Dennis Hopper to be produced by Marvin Schwartz. TENDER LOVING CARE, starring Lee Marvin will be produced by David Karp from his own novel. THE OTHER, to be produced and directed by Robert Mulligan.

Six other features slated for early production are: THE SALZBURG CONNECTION, THE CONQUERORS, THE CHRISTMAS COUPLE, SNAKE IN THE GINGERBREAD HOUSE, WHEN THE LEGENDS DIE and A COOL MILLION.

COLUMBIA PICTURES plans for early release include, LOST HORIZON, a musical version of James Hilton's novel with Internationally famous stars. FORTY CARATS the hit stage success to be produced by Mike Frankovich. THE STUNT MAN, to be produced and directed by Richard Rush, based on the novel by Paul Brodeur.

WARNER BROS., offers THE KANSAS CITY BOMBER, starring Raquel Welch as a roller-skating queen and WHAT'S UP DOC which will star two natural B.O. stars Barbra Streisand and Ryan O'Neal.

UNITED ARTISTS has a sure-fire bet in its planned production of MAN OF LA MANCHA to be filmed in Italy with Peter O'Toole as Don Quixote.

Two Independent offerings will be THE PLUMED SERPENT to be filmed in Mexico by Mario Ghio, and THE SENSUOUS WOMAN by Rembrandt Pictures, under executive producer William L. Snyder.

IN PRODUCTION

The following features are currently in production and slated for early release:

UNITED ARTISTS – THE ORGANIZATION, starring Sidney Poitier, Barbara McNair and Sheree North. CHATO'S LAND, a western drama filming in Spain and starring James Whitmore, Charles Bronson, Jack Palance and Richard Basehart. MORTADELLA filming on locations in the U.S. and Italy being produced by Carlo Ponti and directed by Mario Monticelli. THE RULING CLASS from a screenplay by Peter Barnes, producers Jules Buck and Jack Hawkins, directed by Peter Medak.

UNIVERSAL offers THE ALIEN, starring Canada's Genevieve Bujold with David Janssen, and MARY QUEEN OF SCOTS, a Hal Wallis production starring Vanessa Redgrave and Glenda Jackson.

The WALT DISNEY STUDIOS are readying NAPOLEON AND SAMANTHA, from an original script by Stewart Raffill will star Will Geer, Johnny Whitaker and Jody Foster.

COLUMBIA PICTURES have on tap FAT CITY, starring Stacy Keach and Jeff Bridges, directed by John Huston, and YOUNG WINSTON starring Robert Shaw, Anne Bancroft and Simon Ward, and based on Churchill's autobiography MY EARLY YEARS.

TWENTIETH CENTURY-FOX has HOT ROCK, a misadventure comedy starring Robert Redford, George Segal and Zero Mostel. WE POINTED 'EM NORTH from an original story by Dick Richards, shooting in Mexico.

WARNER BROS. will offer DELIVERANCE, starring Jon Voight and based on the best-seller by James Dickey, and PORTNOY'S COM-

Cont'd on page 18

PRODUCTION NOTES

PLAINT, the controversial book by Philip Roth which will star Richard Benjamin, Karen Black, Lee Grant and Jack Somack.

MGM has JERUSALEM, JERUSALEM filmed in Isreal and starring Bruce Davison, Daria Halprin, Nicol Williamson and Donald Pleasance, produced by R. Ben Efraim and directed by John Flynn. Also, GOING HOME, with Robert Mitchum, Brenda Vaccaro and Jan-Michael Vincent.

IN THE CAN AND READY FOR DATING

COLUMBIA PICTURES now have in release NICHOLAS AND ALEXANDRA produced by Sam Spiegel who has to his credit such hits as "Bridge on the River Kwai," Lawrence of Arabia" and "Patton". Roman Polanski's MACBETH shot on location in Wales, $(DOLLARS), the Mike Frankovich production starring Warren Beatty and Goldie Hawn, and HAPPY BIRTHDAY WANDA JUNE, the Mark Robson film starring Rod Steiger and Susannah York, from Kurt Vonnegut's screenplay version of his own hit Broadway play.

TWENTIETH CENTURY-FOX are ready with MADE FOR EACH OTHER, an off-beat comedy starring Renee Taylor and Joseph Bologna, shot in New York, produced by Roy Townsend and directed by Bob Bean.

MGM offers its action-western CATLOW, starring Yul Brynner in the title role, produced by Euan Lloyd and directed by Sam Wanamaker. Screenplay by J.J. Griffith and Scot Finch.

'PLASTIC MAN' FILMING IN VANCOUVER

More and more American producers are turning to Canadian location sites, the latest being Vancouver where Hal Roach International and Universal Studios are planning to shoot THE PLASTIC MAN, starring George Peppard.

Executive producer will be Earl A. Glick, president of Hal Roach International, which is the first all-Canadian company to undertake a multi-million dollar production for International distribution.

A suspense-action drama, THE PLASTIC MAN has been adapted from a novel by L.P. Davies, and will be directed by Lamont Johnson.

MIKE FRANKOVICH TO PRODUCE TWO

Independent producer Mike Frankovich has announced that he has signed directors and has on hand first-draft screenplays for two Frankovich Productions to be released by Columbia Pictures . . . BUTTERFLIES ARE FREE and STAND UP AND BE COUNTED.

Jackie Cooper is set to make his directorial debut with STAND UP AND BE COUNTED, an original screenplay by Bernard Slade, all set to start filming in mid-September in Hollywood. This is a contemporary comedy on Women's Lib.

Milton Katselas who stage-directed BUTTERFLIES in London, Los Angeles and on Broadway, has been signed to direct the screen version, scheduled for filming early in November on the Columbia West Coast lot.

SCOTIA INTERNATIONAL FILMS JOINS MAJOR PRODUCERS-DISTRIBUTORS

A new major International motion picture production and distribution organization, Scotia International Films Inc., has been organized by Boris Marmour, S. Benjamin Fisz, Robert Goldstein and Philip Yordan.

The parent company is British-based Scotia Investments Limited, heavily involved in the leisure field. Yordan is president of the new company, and Fosz and Goldstein are directors.

Scotia plans the production of 12 feature pictures a year, with the first three set for release in July, August and September of 1971.

The three releases are A TOWN CALLED BASTARD with Robert Shaw, Telly Savalas, Stella Stevens and Martin Landau, CAPTAIN APACHE starring Lee Van Cleef, Carroll Baker and Stuart Whitman, and BAD MAN'S RIVER with Gina Lollobrigida, Lee Van Cleef and James Mason.

Scotia International has offices in New York, Los Angeles, London, Rome and Madrid.

NATIONAL GENERAL ACQUIRES EAGLE IN A CAGE

World-wide distribution rights to EAGLE IN A CAGE, starring Kenneth Haigh, Billie Whitelaw, Sir John Gielgud and Sir Ralph Richardson have been acquired by National General Pictures Corporation.

A story of power and deep human passions, EAGLE IN A CAGE revolves around Napoleon's life in exile on the island of St. Helena after the Battle of Waterloo, and was filmed on location in Yugoslavia.

Produced and written by Millard Lampell and directed by Fielder Cook, EAGLE IN A CAGE is scheduled for Fall release.

C.F.D.C. ANNOUNCES GRANT RECIPIENTS

The Canadian Film Development Corporation has named the winners of non-repayable grants in its recent competition for aspiring feature film makers on the West Coast.

Grants of $7,500.00 were awarded to — Jack Darcus for his MAKE IT A HABIT, Al Razutis for THE BEAST, Miss Sandy Wilson for her entry THE BRIDAL SHOWER and Don Wilson and David Curnick for their THE HOUSE THAT JACK BUILT.

$4,000.00 grants were won by Miss J. Eglington for her KIMI, Andrew de Lilio Tymsza who produced THE RETURN OF THE COWBOY, A. Schroeder for his THE LATE MAN, Phil Surguy for THE GREAT TAMBOURINE CONCERT and Doug White for his entry, THE RULES OF BOWLS.

The winners were selected from some forty applicants by a jury representing the West Coast film industry which examined screenplays, budgets and earlier film efforts from each applicant before awarding the grants.

The Canadian Production Scene

By Harriet Bernstein

Currently shooting in Tadoussac, Quebec is the Quest Film Production feature JOURNEY. Writer and director is Paul Almond, with Peter Carter producing. The film stars Genevieve Bujold and John Vernon. Also in the cast are Toronto people Gale Garnett, George Sperdakos, Blair Brown, Meg Hogarth, Ratch Wallace and singer Luke Gibson. Music will be composed by Harry Freedman. Set for a nine-week production schedule, JOURNEY is being financed by the Canadian Film Development Corporation and Gendon Films of Montreal.

ANOTHER SMITH FOR PARADISE is shooting in Vancouver, with James Margellos producing. Thomas Shandel is directing from his screenplay. Director of photography is Mike Lente. The comedy, in colour, stars Henry Ramer and Frances Hyland and will be distributed by Astral Films Limited. The C.F.D.C. is financially involved.

Galanty Productions Limited will produce THE ECSTASY OF RITA JOE, in Vancouver. Producer is Norman Klenman, with Darryl Duke directing from a screenplay by Norman Klenman. Financing is by Famous Players and the C.F.D.C.

GET ON TO GET OFF is nearing production completion, for Hitchcock and Carroll Productions Limited. Producing this 16mm colour film is Barry Allen. Peter Hitchcock and John Carroll are co-directing. This rock odyssey will be distributed by the Theatre Holding Corporation Ltd.

Can-art Films Limited will begin production in August, in Newfoundland, on THE ROWDYMAN. Producer will be Lawrence Dane, with Peter Carter directing from an original screenplay by Gordon Pinsent. Executive Producer will be F.R. Crawley, President of Film Canada Presentations Ltd., who will distribute the film. Starred are Gordon Pinsent, Frank Converse, Linda Gorendson, Will Geer, and Eric House. Financing is from Can-art, Film Canada and the C.F.D.C.

MAHONEY'S ESTATE is scheduled to begin production this month, for Topaz Productions Limited in Toronto. Executive producer is John Ross, with Alexis Kanner producing. Harvey Hart (FORTUNE AND MEN'S EYES) is directing from a screenplay by Terrance Heffernan. This colour comedy is being partly financed by the C.F.D.C.

Currently in the editing stage is RIP OFF, a Phoenix Film Productions Ltd. presentation. Don Shebib (GOIN' DOWN THE ROAD) directed, and Bennet Fode produced, from a screenplay by William Fruet. Director of photography was Richard Leiterman. The comedy stars Don Scardino, Ralph Endersby, Michael Kukelewich and Peter Gross. RIP OFF was shot on location in and around Toronto, with a N.A.B.E.T. crew. Planned for an October release, the film was financed by the C.F.D.C. and Phoenix Films, Inc., who will distribute.

A member of the cast of YOUTH FILM

Also in the editing stage is YOUTH FILM (working title), from Allan King Associates. Producer was Allan King, with Bill Brayne as Director of Photography. Financing was by Famous Players and C.F.D.C.

FACE-OFF is being edited by Kirk Jones, for Agincourt Productions. Producer is John Bassett, with George McCowan directing from a screenplay by George Robertson. Director of Photography is Don Wilder. Gordon Robinson is first assistant director of the film, which stars Trudy Young (THE REINCARNATE). FACE-OFF will be distributed by Alliance Film Distribution in Canada, and by the Cannon group in the U.S.

A FAN'S NOTES, a Coquihala Films Limited production, is in the sound mixing stage. Associate producer is Peter Carter, and Martin Davidson produced. Eric Till directed from a screenplay by William L. Kinsolving, based on the book by Frederick Exley. Director of Photography is Harry Makin. The film stars Jerry Orbach and Patricia Collins. Distributor is M.G.M. who partly financed the production.

There are four Canadian features which have completed production, and are ready for release dating. THE LAST RUN is a Lighthouse Films Limited presentation. George Fras produced and Chester Stocki directed. Director of Photography was Walter Wasik; Bruce Sabsay edited the colour film, which stars Jerome Kane. Ian M. Ewing was producer-director-editor-soundman for his film EAT ANYTHING, in 16mm. colour. Distributing the film is Hallelujah Films Limited, in Toronto. Ivan Reitman Productions have completed FOXY LADY, which Mr. Reitman produced, directed and edited. Written by Bob Sandler and Matt Segal, the Associate Producer was Dan Goldberg. Cinepix, Inc. are distributing the film. Producer-Director Morrie Ruvinsky has completed work on SHE'S A WOMAN. Screenplay was by Phil Surguy, with Dan Singer in charge of the cinematography. This black and white film will be distributed by Medford Films, of California. The Canadian Film Development Corporation financially participated in all the aforementioned features.

Don Scardino is co-starring with Kate Reid and Paul Harding in thirteen episodes of C.B.C. Television's THE WHITEOAKS OF JALNA. John Trent, who directed Scardino in the feature film HOMER, is directing the series, based on the stories by Mazo de la Roche.

Cinera Productions Ltd. of Toronto are working on two shows for television.

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THE CANADIAN PRODUCTION SCENE cont'd.

One, entitled MATHEMATICAL RELATIONSHIPS, will be for E.T.V., and is a series of six animated programmes, each approximately 13 minutes in length. The other programme will be for the Children's T.V. Workshop, in New York. These people are best known for their highly successful series SESAME STREET. Cinera's project, entitled THE ELECTRIC COMPANY, is planned to pick up the audience where Sesame Street left off, that is, THE ELECTRIC COMPANY will be aimed at the 7-10 year olds, a slightly higher age bracket than supposed for Sesame Street.

Harthill Productions Ltd. are currently in production with a feature-length 35mm colour film in Winnipeg, with a working title of A WESTERN FANTASY. The film will feature all-Canadian talent and an all-Canadian production crew. Director is Leonard Yakir, script writer and co-producer is Ian Ross of Toronto, who was a writer for the C.B.C. TV series RAINBOW COUNTRY. Executive producer is Philip Yakir, and Stephen Cottier (star of RAINBOW COUNTRY), will be production co-ordinator. The film will be shot on location in Winnipeg, Sandy Bay Reserve and around the Lake of the Woods area. Financing for the film was supplied through local businessmen and a grant from the Manitoba Government.

CANADIAN INDIANS TO STUDY FILMMAKING

The National Film Board of Canada has another 'first' to its credit. It has brought together six young Canadian Indians for a two year training course in film making. Dennis Gillson, producer in charge of this project has declared that at the end of this training period the Board will have developed a crew of experienced and versatile filmmakers.

Assisting Mr. Gillson is Mike Mitchell, one of four councilmen representing the Indian people on the Cornwall Island Reserve, who studied film making at the NFB a year ago. Plans call for the trainees to engage in several areas of the Film Board operation to provide them with an all-around knowledge of film production and distribution.

The six Indians selected for this pilot project include Buckley Petawabano, star of the CBC-T.V. series ADVENTURES IN RAINBOW COUNTRY, and who is presently on location for an NFB feature titled COLD JOURNEY. Others are, Albert Canadian from Yellowknife, N.W.T., Gilbert Herodier from Fort George, Quebec, Glenny A. Lazore from the St. Regis Reserve in Ontario, Alex Redcrow from St. Paul, Alberta and Bob Charlie from Whitehorse, Yukon.

FORTUNE AND MEN'S EYES PREMIERES IN TORONTO

The world premiere of FORTUNE AND MEN'S EYES, John Herbert's controversial screenplay from his original book was previewed at the New Yorker theatre in Toronto a few weeks ago. The film was shot in its entirety on location at an old prison in Quebec and was financed by Cinemex, M.G.M. and the C.F.D.C. It was produced by Lester Persky and Lewis Allen, and directed by Harvey Hart.

Following the screening, M.G.M.'s Ron Emilio and Hilda Cunningham hosted a reception at the Park Plaza Hotel for a number of distinguished Industry guests including members of the production cast and some of the actors.

A French-dubbed version is presently in preparation and it is hoped will open simultaneously in both French and English in Montreal in the near future.

GUIDE TO COURSES IN CINEMATOGRAPHY

Of interest to anyone searching for information as to which Canadian universities and colleges provide courses dealing specifically with film production, film history, film aesthetics etc. the Canadian Film Institute has recently published a book, GUIDE TO FILM COURSES IN CANADA, containing 35 main entries. This book is available at a cost of $1.00 from the Canadian Film Institute, 1762 Carling Ave., Ottawa 13, Ont.

Incidentally, a new catalogue titled FILMS FOR PREVIEW has just been printed by the Institute and is available on request. The listing includes more than forty titles ranging from THE MAYA CULTURE OF MEXICO to Labour and Management films. Description and purchase price of each film is noted in the catalogue.

SCENES from
FORTUNE AND MEN'S EYES

SHOWMANSHIP

UNIVERSAL'S 'UNISELL' SHOWMANSHIP DRIVE

From available information it would appear that Universal Films (Canada) is the only major distributor to do something tangible about encouraging Showmanship in the promotion of its attractions. Earlier this year a bulletin went out to every theatre manager in Canada outlining the plan. It naturally applies to Universal's product only.

Managers were asked to submit their sales campaigns, and it was emphasized that this did not mean the preparation of large and elaborate campaign books, and each month three winners would be selected with a variety of prizes including tape recorders, radios, golf carts, luggage and a variety of other valuable gifts. At the end of the year the First Prize winners will be brought to Toronto for a gala dinner, where one of the participants will be named 'Universal's Showman of the Year,' and will be awarded an all-expense trip to Los Angeles for himself and his family.

Barry Carnon, Universal's Ad-Pub chief in Canada says that the response has been terrific, and names the following as winners for June.

FIRST PRIZE goes to Lin Martyn of the Odeon Victoria Theatre in Thunder Bay for an outstanding campaign on RAID ON ROMMEL. Lin received a Panasonic tape recorder, and his assistant Al Richert won an RCA portable radio.

SECOND PRIZE of an RCA AM-FM radio went to John Bernard of the Odeon in Vancouver for his king-size selling job on ANDROMEDA STRAIN.

THIRD PRIZE, an RCA Victor radio went to Don Menzies who manages the Capitol in Calgary for an outstanding promotional job on RED SKY AT MORNING.

VANCOUVER PIC IN GALA PREEM

One of the most dazzling openings on the West Coast greeted the Warner Bros. picture McCABE AND MRS. MILLER at the Capitol theatre in Vancouver. The picture deals with a small-town entrepreneur, (Warren Beatty) and a bordello madam (Julie Christie) as they establish a flourishing gambling and prostitution business in a remote and rugged area at the turn of the century. The film was produced in the Vancouver area, the choice being Robert Altman's (MASH., BREWSTER McCLOUD) because he felt the cold, bleak weather would help capture the mood of the story.

Attending the opening were the stars, Julie Christie and Warren Beatty, as well as a number of the supporting actors, Mrs. Robert Altman and one of the producers Mitch Brower. Press, Radio and T.V. personalities from across the country attended the cocktail party and champagne dinner which followed the premiere showing.

Left to right: In Vancouver for the Canadian Premiere of "McCABE AND MRS. MILLER" at the Capitol Theatre July 8th were co-producer Mitchell Brower, Mrs. Robert Altman whose husband directed the film and stars Julie Christie and Warren Beatty.

RE: THE REINCARNATE

The Canadian feature THE REINCARNATE was classified by the MPAA as 'R'.

In view of the fact that it has been generally classified in Canada as 'Adult Entertainment' which equates roughly to the 'GP' rating of the MPAA, the decision was taken to appeal. The Executive Producer, Mr. N.A. Taylor appeared before the appeal board and pleaded the case for the appellants. The decision of the appeal board was to change the status rating of the film from 'R' to 'GP'.

DAN'dy LINES

If you want to meet some of your old Industry friends, drop in at Sam Golden's Tailors on Eglinton Ave. any Saturday morning. In the past few weeks I enjoyed meeting and kibbitzing with Dr. Leo Lazare who used to run Drive-Ins for Twentieth-Century Theatres in Sudbury and is now practicing Psychology in Toronto, Freddy Fink who also managed and booked theatres for Twinex, and is now a top executive with the Teperman organization, and Morris Diamond, recently retired as G.M. of International Films.

If you want to see them in all their mod plumage, and exchange quips about the 'Good Old Days' drop in at Sam's. He'll even buy you a cup of coffee.

U.A. INVADES PREMIUM MARKET

Look out Disney, U.A. is out to steal some of your thunder. Starting in late May, United Artists made its debut as a major supplier in what has become a four billion dollar industry, PREMIUMS, as an exhibitor at the National Premium and Trade Show at the New York Coliseum. Representing U.A. was Sunny Goldstein, president of Sungold Marketing Coporation.

The theme of the U.A. exhibit was "Nostalgia", inspired by the company's vast library of film classics from the 30's and 40's, and featuring such super-stars as Bogart, Cagney, Jolson, Raft, Gable, Bette Davis and Ruby Keeler whose liknesses appeared on a wide range of premium merchandise ranging from pillow cases to dishes, luggage and eyeglass frames. To our knowledge, United Artists is the first major film company to be represented at this premium trade show.

Blow-up pics helped to create a nostalgic theme, further underscored by a wide variety of textiles, clothing, household goods and other memorabilia of the times. For example you could get a drinking mug with the face of your favourite star on it, as well as leather goods, sweat shirts, raincoats, golf jackets etc. For a touch of erotica, for those so inclined, you could 'Sleep with your favourite star,' on bedsheets and pillowcases with pictorial imprints of that favourite star — male or female.

WARNER BROS.-C.V.C. TO JOIN FORCES

A major financing-distribution agreement has been announced by Warner Bros. and Cinema Video Communications, for the filming of THE BETSY, a novel not yet completed by Harold Robbins, which will be published by Simon & Schuster this fall.

CVC is an independent film company owned jointly by Robbins, Bruce Geller, Blake Edwards and Alden Schwimmer.

Robbins has received a $1,000,000.00 advance from the publishing company for his THE BETSY which is expected to be one of Warner Bros. major productions of 1972, and will be produced by Bruce Geller and Alden Schwimmer.

about PEOPLE

THOMAS F. GLYNN RE-ELECTED PRES. OF AMPPLA

Vice-President of Crawley Films Limited, Mr. Thomas F. Glynn has been elected for a second term as president of the Association of Motion Picture Producers and Laboratories of Canada. Henry Michaud, Vice-President of Montreal-based Stellart Drege Audio Limitee, was elected vice-president of the 70-member national trade association which serves as the official voice of the private film industry in Canada.

Elected to the Association's board of directors were, Mr. R.A. Batten, Pierre Brunet, L.M. Parry, Gunter Henning, G.S. Kedey, Ed Zemla, R.C. Crone, and C. Lynn Meek.

Estimated current volume of the private Motion Picture Production and Laboratory industry in Canada is approximately twenty five million dollars.

BENJAMIN MELNIKER RESIGNS FROM MGM

Mr. James T. Aubrey Jr., president of MGM has announced the resignation of Mr. Benjamin Melniker as a Vice-President due to personal commitments which require his presence in New York.

Mr. Melniker joined the company in 1942, was elected to the Board of Directors in 1954, and the following year became Vice-President and General Counsel for MGM. In 1968 he was elected Executive Vice-President and a member of the Executive Committee.

When the company moved its headquarters to California Mr. Melniker made the decision to remain in New York, and tendered his resignation.

SKOURAS FORMS OWN COMPANY

After eight years as Vice-president in charge of sales and distribution for American International, Daniel P. Skouras has decided to go it alone. He has formed Skouras Enterprises Ltd. with offices in New York, to represent producers and distributors in the domestic and world markets.

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DECEASED

Two members of the Canadian Picture Pioneers, Quebec Branch, Harry Burko and O. E. Fontaine, both well known in our industry have passed away since our last edition.

Mr. Anthony Grimala, a long-time employee of United Amusement Corporation in Montreal, died in the hospital on July 21st at the age of 65.

Mr. Hugh Usher Sr. a projectionist of long standing in the Hamilton area, and father of the business agent of the Hamilton local of the I.A.T.S.E. Hugh Usher Jr. died on July 30th at the age of 76.

●

SOMEONE BEHIND THE DOOR described as a Hitchcock-type shocker is GSF's first release as a new production and distribution company. Phil Isaacs is GSF's marketing V.P. Charles Bronson, Anthony Perkins and Jill Ireland star. Raymond Danon produced, and Nicholas Gessner directed this feature.

Joseph E. Levine presents a Mike Nichols Film starring Jack Nicholson • Candice Bergen

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—Vincent Canby, N.Y. Times

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Drive-In, Stratford	$3,026	Palace, Guelph	$3,372